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**The Verbunkos idiom in Liszt's 'Music of the Future' : historical issues of reception and new cultural and analytical perspectives**

Loya, Shay

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The *Verbunkos* Idiom in  
Liszt's Music of the Future:  
Historical Issues of Reception and  
New Cultural and Analytical Perspectives

Vol. II: Music Examples

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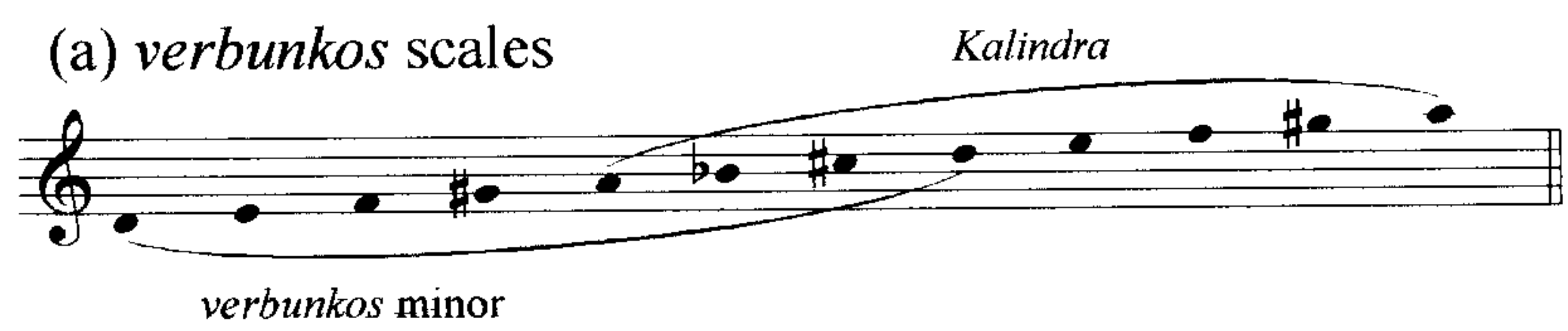
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# Chapter 1:

## The Unacknowledged Past

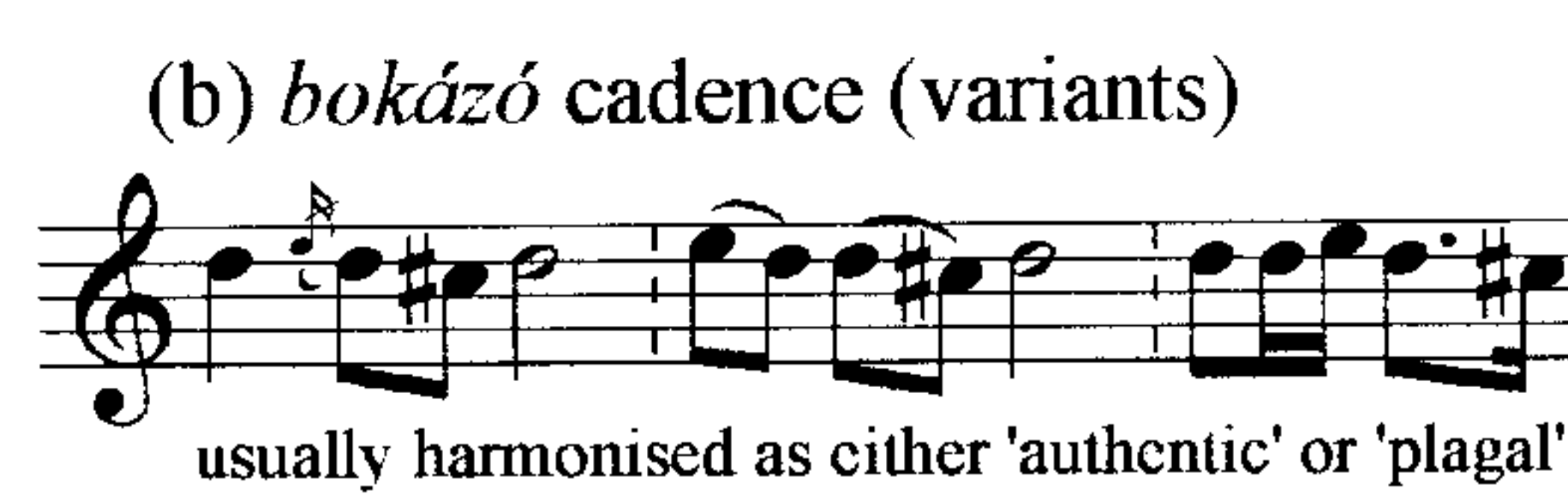
1.1: Some of the most common features of *style hongrois*: (a) *verbunkos* minor and *kalindra* scales; (b) *bokázó* cadences; (c) the undulating ‘*Kuruc*’ fourth; (d) typical syncopated rhythm

(a) *verbunkos* scales




*verbunkos* minor

(b) *bokázó* cadence (variants)




usually harmonised as either 'authentic' or 'plagal'

(c) *Kuruc* 4th



(d) short-long-short rhythm



1.2: The *verbunkos* scale, as derived from a rotation of the Greek-Chromatic tetrachord (based on István Szelényi, 1963, p. 314)



'Gypsy' (1:3:1)

Greek-Chromatic (3:1:1)

'Gypsy' (1:1:3)

'Gypsy' (1:3:1)

3:1:2

unnamed (1:2:1)

2:1:3



### 1.3: Hungarian Rhapsody no. 13, bs. 40-46

Bárdos quotes the B $\flat$ -ver/lyd passage in bs. 44-5 (Bárdos, 1978, p. 189)

Mode: B $\flat$ -ver/lyd  
 Formal tonal context: Neapolitan 6 chord mixed into A major → The phrase concludes in A minor

cadence repeated (Bárdos' example) → Enharmonically interrupted by F# major

(A major tonic abruptly returns in b. 49 -- not quoted)

### 1.4: The meeting of modernist and folklorist worlds: Correspondence between symmetric and 'verbunkos' scales (based on Bárdos, op. cit., p. 192)

1:3 model      3:1 model

Kalindra      HG

1 : 3 : 1      1 : 3 : 1

1.5: *La Notte*, bs. 72-87 (some dynamics and pedalling omitted)

The melody enclosed in the rectangle is Bárdos' example of a 1:3 scale (Bárdos, op. cit., p. 193).

A major context: *(con duolo)* evasive cadence  $\text{III}_4^{\circ}?$

71 V  $\text{IV}_b$  *accentuato* *un poco agitato* *p dolce* *tranquilo*

mode: D-ver/dor  $\rightarrow$  C#-har/phryg

78 repeat (C# established as local tonic) C# (har/phryg): I  $\rightarrow$  II?

Bárdos' ex. of the symmetric 1:3 scale ('intertonal') *cresc. agitato* heading towards B major

84 *rinforz.*

1.6: The two modes on C# (downward stems) and D (upward stems) as one continuous tone-row.

D-verbunkos/dorian (upward stems)

D tonic chord

C# tonic chord

C#-verbunkos/phrygian (downward stems)

## Chapter 2:

### Modernism and Authenticity

2.1: Examples of dissonances and drone-based harmonisations derived from *verbunkos* in (a) Haydn, *Piano Concerto in D minor*, Hob. XVIII:11, bs. 186-9; (b) Schubert, *Divertissement à l'hongroise* (D818), third movement, bs. 547-54; and (c) Liszt, *Hungarian Rhapsody no. 12*, bs. 7-10

The image displays a musical score for measures 186-189 of Haydn's Piano Concerto in D minor. It features two staves: Piano (top) and Orchestra (bottom). The Piano part is in treble clef with a key signature of one flat and a 2/4 time signature. The Orchestra part is in bass clef with the same key signature and time signature. A box highlights measures 186-187 in both parts. Above the Piano staff, a box labeled "'major 9th' chord" points to the notes in measure 186. To the right, text reads "stable empty 6th (variant of *verbunkos* I<sub>4</sub><sup>6</sup>)". Below the Orchestra staff, text reads "harsh 'two-note' texture".

(continued overleaf)

(b)

547

dissonant 9<sup>b</sup>

(mf)

cresc.

551

f

decresc.

pp

3

I / V7: dissonant clashes and lack of supporting V bass for structural 2

(c)

(Mesto)

sempre *f* e marcato

*f*

'9th chord'

consonant minor 7th (D<sup>b</sup>)

tense B<sup>#</sup> and D<sup>#</sup>

consonant (stable) 6/4 chord



2.2: Examples of (*verbunkos*-related) dissonant bimodal juxtapositions from three different periods in Liszt's oeuvre: (a) *Zwei Werbungstänze* (1828), *non troppo lento*, bs. 5-7; (b) *Hungarian Rhapsody no. 7* (1851/3), bs. 68-73; (c) *Csárdás obstinée* (1885), bs. 17-24

(Non troppo lento)

(a)

(b)

68

*mf*

arpeggiated parallel fifths (cf. bs. 72-3)

bass-melody cross relations (encircled)

hidden octaves between inner melodic line (B $\sharp$ -C $\sharp$ -D) and bass (A-D)

71

(c)

17

A  $\rightarrow$  G $\flat$

clashing melodic cells

sempre staccato

A $\sharp$   $\rightarrow$  B

Tension

Resolution (*verbunkos* I $_4^6$ )

2.3: (a) A concise representation of the main themes of the *vivace assai* section from *Hungarian Rhapsody no. 14* (RH14), as they appear in bs. 209-274, leading to (b) three variants of Theme I, bs. 275-99

Theme I<sub>(2)</sub>: bs. 217-24 (repeat of Theme I<sub>1</sub> from bs. 209-16, an octave higher)

(a)

(Vivace assai)  
217

(p)

Theme II: 225-32

repeated an  
octave higher,  
in bs. 233-240

225

b. 241

1 *8va*

Theme III<sub>(1)</sub>: 243-258

242 *2 8va*

*ff* *sforzato con bravura*

3

*Reo* \*

(continued overleaf)

249

\* *Red.* \*

End of Theme III<sub>2</sub> (b. 274)

255

End of Theme III<sub>1</sub> (b. 258) *sf* *gliss.*

*glissando* *p*

Theme III<sub>2</sub>  
(bs. 259-274)  
a delicate and  
high-register variant  
of Theme III<sub>1</sub>

\* *Red.* \*

Reprise of first theme (three variants): Theme I<sub>3</sub>

275

*p*

Theme I<sub>3</sub>'

283

*ff*

Theme I<sub>1</sub>'

291

*gliss.*

heading towards  
Theme III<sub>2</sub>  
(‘delicate’ variant)

2.4: RH14, *vivace assai*: structural-motivic similarities between Themes I, II and III

bs. 209-224                      225-241                      242-274

Theme I                      Theme II                      Theme III

sub-phrase,  
rep. 4 times

2.5: The melodic-harmonic structure which binds the three themes as they appear in bs. 209-274

The beamed A represents the binding structural note (consonant with the C ‘drone bass’ as  $I_4^0$ ); white notes represent the local perception of the tonic – which is debatable in Theme III

binding  
melodic  
note

Theme I                      Theme II                      Theme III

towards  
new  
melodic  
'cycle'

*verbunkos*  $I_4^6$  →  $V_7$  I

D minor  
(or F major)

D  
major

N?

F major

D minor/major

D: I → V?  
(or A: IV → I?)

o = (perception of) local tonic



## 2.6: The relationship between *verbunkos* elements, melodic structure, and the three-stage tonal process in the *vivace assai*, bs. 209-338

White notes indicate the (sometimes arguable) perception of the local tonic; the key signatures indicate the (analogously arguable) perception of key.

*stage 1*

209-224      225-241      209-241      242-258      259-274

[A] Theme I    [B] Theme II    [C + D] repeat of Themes I and II    [E] Theme III<sub>1</sub>    [F] Theme III<sub>2</sub> (repeat)

*stage 2*      *stage 3*

275-282      283-260      261-299      300-314      315-338 (same as 275-282)

[G] variants of Theme I: I<sub>1</sub>    [H] Theme I<sub>1</sub>'    [I] Theme I<sub>1</sub>'    [J] Theme III<sub>2</sub>    [K] Theme I (I<sub>1</sub>, I<sub>1</sub>' and I<sub>1</sub>'')

progression from A back to F  
bass-melody parallelism imitates  
previous pentachordal descent

circle of fifths emphasises  
A-to-F progression  
while 'explaining'/softening  
previous parallel textures

(palpable)  
plagal cadence  
in A major/minor

final  
melodic  
descent

## Chapter 3:

### *Style hongrois* and the Question of Influence

#### 3.1: The opening of Liszt's *Präludium und Fuge über das Motiv B-A-C-H* (1855 version)

Allegro moderato

stringendo - - - - - Adagio

*ff*

*E♭ verbunkos minor scale*

B-----A-C-H

poco a poco accel. - - - - - Tempo I

etc.

toccata / verbunkos improvisatory style

The musical score is written for piano. It begins with a piano introduction in the right hand, marked *ff*. The tempo is *Allegro moderato*. The key signature is E-flat major. The score includes a *stringendo* section and an *Adagio* section. A *verbunkos minor scale* is indicated in the left hand. The piece is based on the B-A-C-H motif, which is shown as B-----A-C-H. The tempo changes from *Allegro moderato* to *stringendo* and then to *Adagio*. The piece ends with a *toccata / verbunkos improvisatory style*.

3.2: *Réminiscences de Don Juan*, bs. 392-424: The beginning of Liszt's reworking of the "Ed io frattanto dall'altro canto con questa e quella vo' ammoregiar" phrase from the 'wine' aria

**Quasi presto**  
**Tempo deciso**

*sotto voce*

392 *fp* *marcato*

401 *marcato* *pesante*

410 *più cresc.*

417 *fp*

Beginning of sequential repeat in D-ver (A-kal)

3.3: violin part from *Hungaria*, bs. 79-86

79

*p* molto espressivo, cantabile

modal variability

83

conventional ('Western') modulation

...but also *magyar nota* 'fifth up' (transpositional) sequence

3.4: A textural reduction (figuration omitted) of the middle (*scherzando*) section from the seventh Hungarian Rhapsody, bs. 105-84

Each half-phrase is repeated in its turn, and the whole phrase is sounded three times in figurative variations

open-ended tonality

G major: I

III

E: minor / -har/maj (cross-relations: G#/ and D#/)

D#/

chromatic relationship with recapitulated G major phrase

modal clash with repeated E minor

circular / 'pendular' tonality



3.5: The beginning of the 'Wallachian melody' from *Magyar Dalok* no. 20 (bs. 99-106)

*p* *fantastico*

3.6: Asymmetric phrase structures, ostinato 'cut-in' cadences, discordant pedal point (C#) and ambivalent I/V tonality in *Hungarian Rhapsody* no. 9, bs. 270-91

Repeat signs replace the originally written-out music; '1c' stands for 'one bar of cut-in cadence'.

bs. 270-74  
275-79

*p* *dolce lusingando*

*non legato*

'cut-in' cadence

subphrase structures:

$[2 + 2 + 1c] \times 2$

$[(2+1c) + (2+1c)] \times 2$

280-85  
286-91

3.7: Minor-major modal shift in the first theme from Liszt's *Hungarian Rhapsody no. 15*



3.8: *Hungarian Rhapsody no. 14*, bs. 339-354

più allegro

339 *8va* *sf*

343 *sf*

347 *sf* *8va*

351 *(8va)*

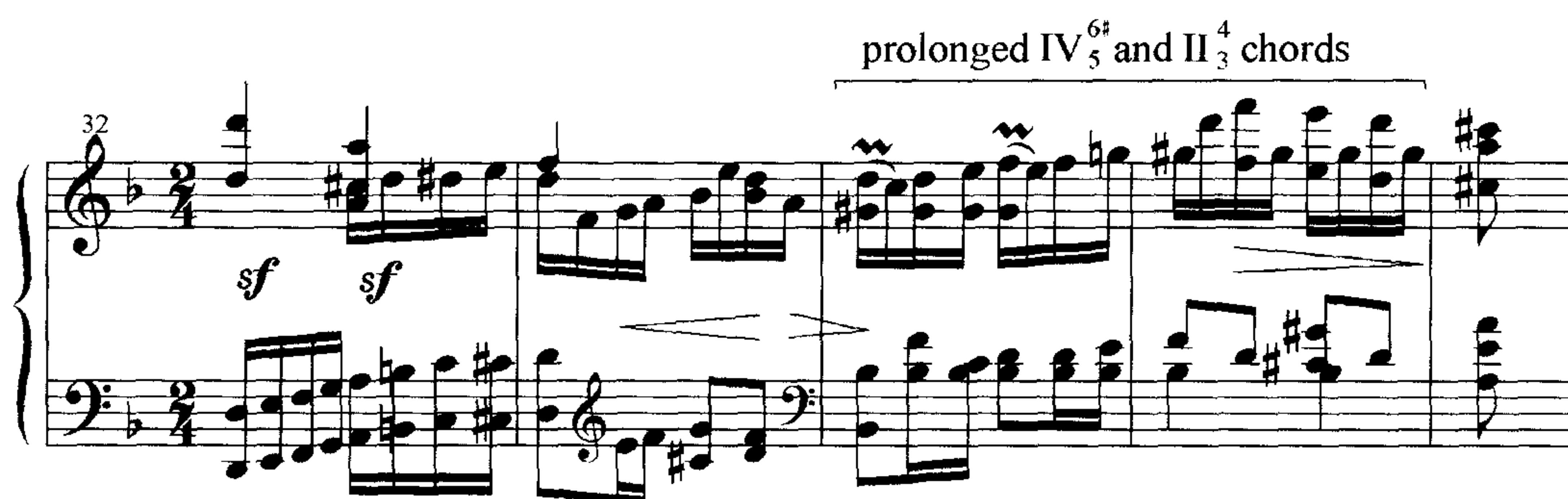
*rinforz. assai*

A piano solo section of Hungarian Rhapsody no. 14, measures 339-354. The notation is in grand staff (treble and bass clefs) with a key signature of one flat (Bb). The tempo is marked 'più allegro'. The piece features a series of chords and arpeggiated figures, with multiple octave shifts indicated by '8va' and '(8va)'. Dynamic markings include 'sf' (sforzando) and 'rinforz. assai' (very reinforcement). The section ends with a final chord and a fermata.

3.9: (a) The *verbunkos* minor scale's relationship with the (b)  $IV_5^{6\#}$  and (c)  $II_3^4$  chords



3.10: Early example of the *verbunkos* minor's harmonisation *Zwei Werbungstänze* (1828), bs. 32-5



3.11: Keyboard-based polychordal and bimodal effects in *Hungarian Rhapsody no. 10*: (a), bs. 86-8;  
(b) bs. 102-8

(a)

*(a capriccio)*

86

*pp* quasi zimbalo

*pp*

*cresc.*

88

(b)

*a capriccio*

104

*p* *glissando* quasi zimbalo

*cre* *scen* *do*

106

*molto*

*f*

*ff*

The image displays two musical excerpts from Franz Liszt's Hungarian Rhapsody no. 10. Excerpt (a) covers measures 86-8 and features a polychordal texture with a treble staff playing a rapid, ascending scale and a bass staff providing harmonic support. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo). Excerpt (b) covers measures 102-8 and features a bimodal texture with a treble staff playing a rapid, ascending scale and a bass staff providing harmonic support. Dynamics include *p* (piano), *molto*, *f* (forte), and *ff* (fortissimo). Both excerpts are marked *a capriccio*.



3.12: Liszt, *Ungarischer Romanzero* no. 11, *allegro*, bs. 49-72

*Allegro* *8va*

49

55

61

67

9

3

3

9

3.13: Brahms, *Ungarische Tänze* no. 9, bs. 1-16

Allegro non troppo

*primo*

*f*

*secondo*

*f*

1<sup>o</sup>

2<sup>o</sup>

5

3

(continued overleaf)

1º

2º

8<sup>va</sup>

*p*

(sotto)

13

3.14: An imaginary, reconstructed 'source' for Liszt's and Brahms' setting.

phrase A

or:  
V already here (Liszt)

or:  
V<sub>4</sub><sup>6</sup> (Brahms)

I

V → IV

III I V<sub>7</sub> I

phrase B

I

V

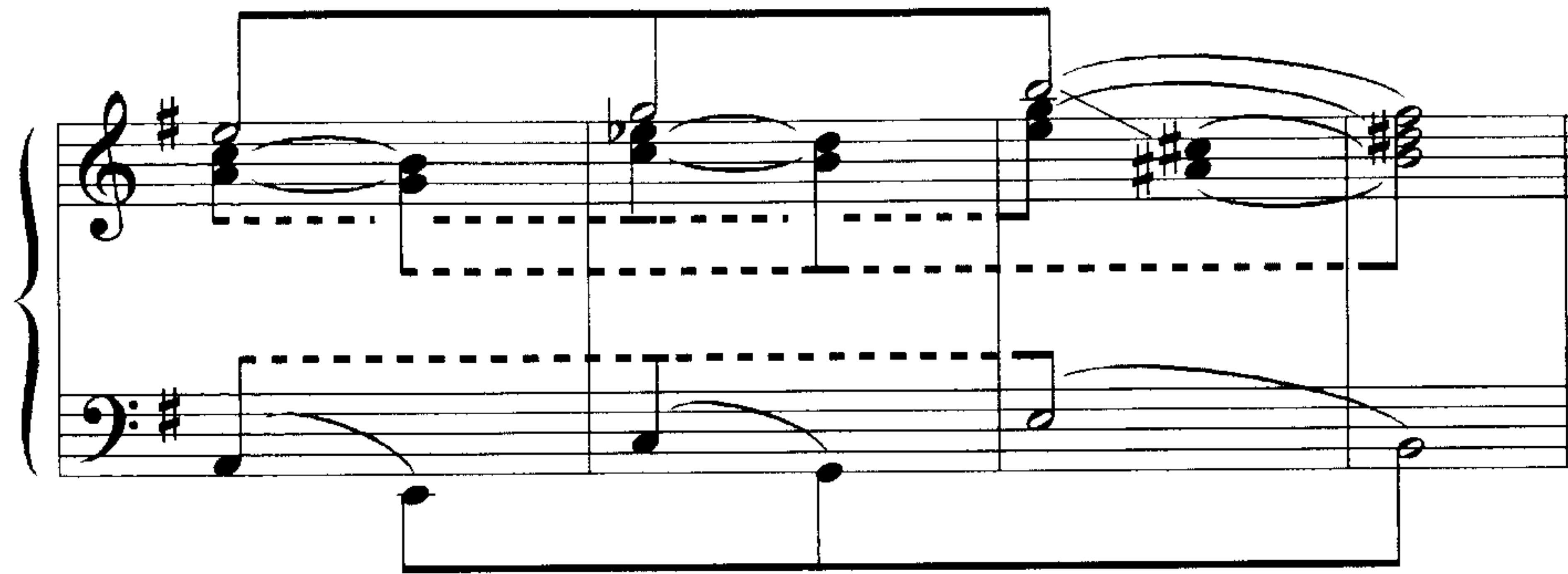
V → I

Liszt

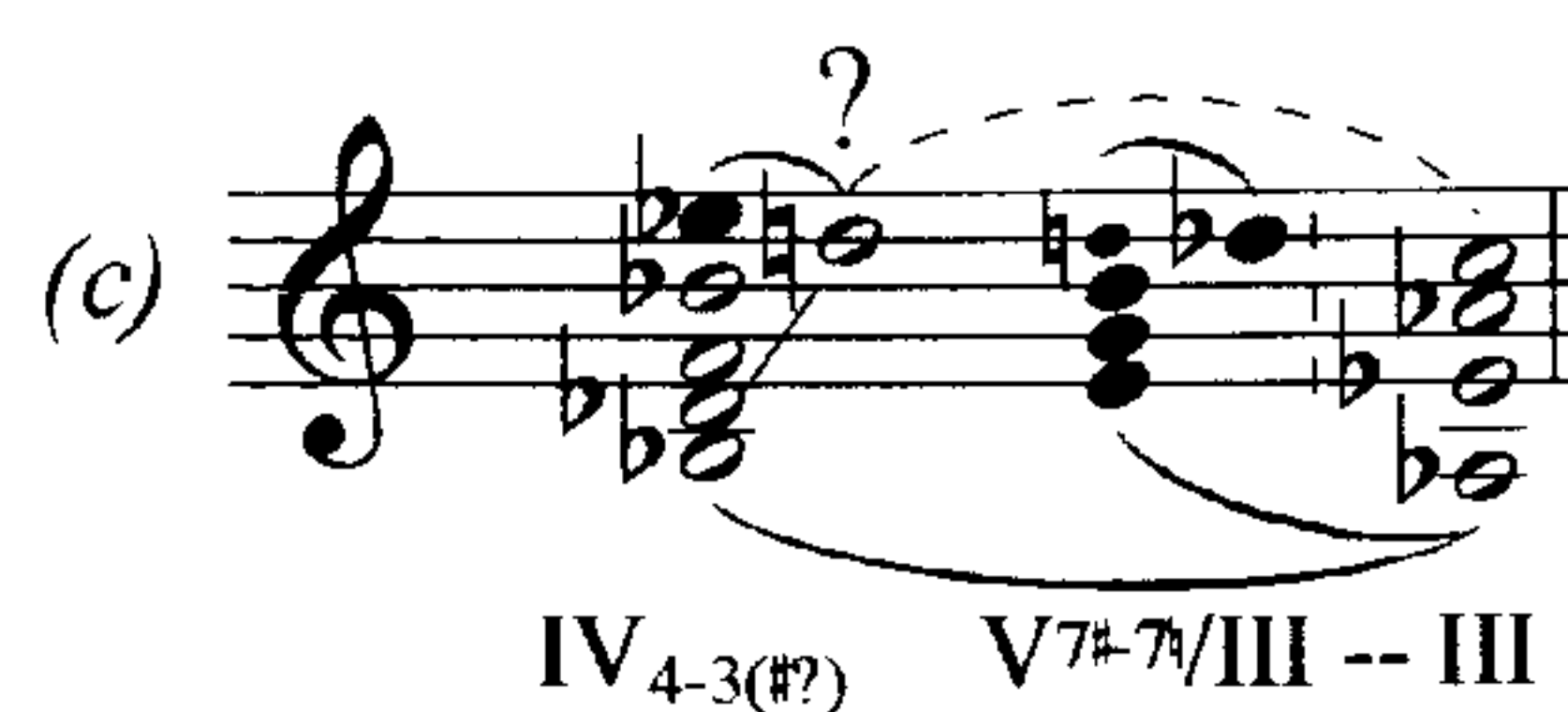
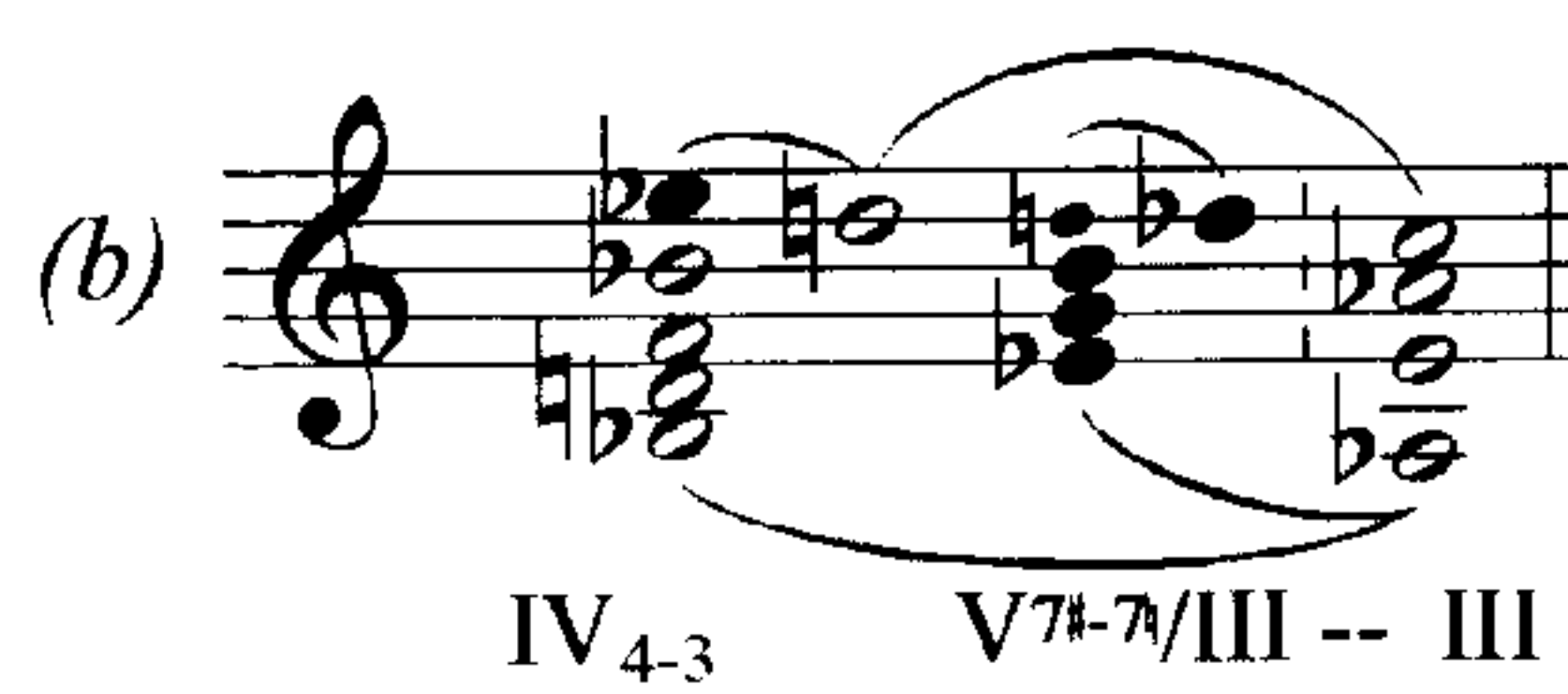
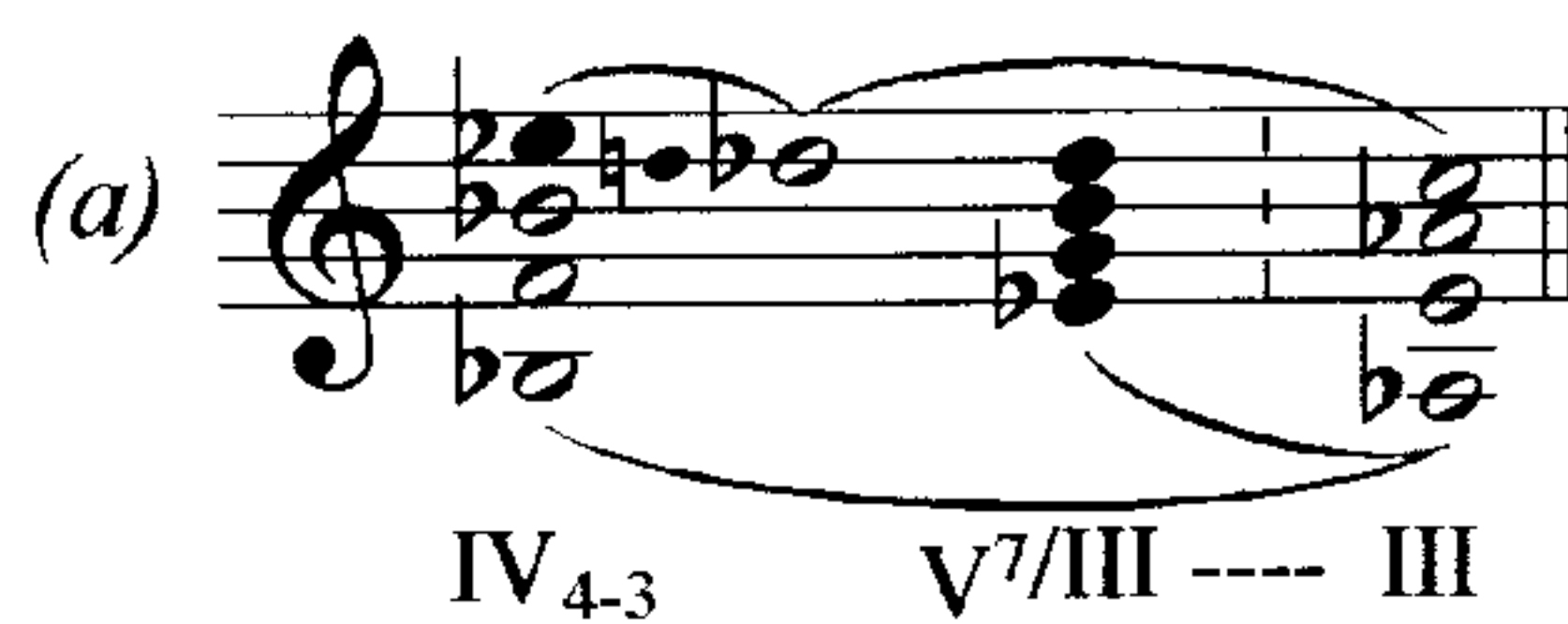
Brahms

### 3.15: Hidden parallelisms and dense motivic reflection in Brahms' ninth Hungarian Dance, bs. 9-12

Note values correspond to the harmonic pace in the piece (not to the Schenkerian hierarchy of white/black notes); full beams indicate the structural bass-melody arpeggiation; dotted beams indicate the subsidiary arpeggiation of the middle voices



Exx. 3.16 - 3.19 refer to the *allegro* section from Liszt's *Ungarischer Romanzero* no. 11



3.16: (a) 'Proper' dissonance control in B $\flat$  minor; (b) a hypothetical B $\flat$  major (or F Dorian) context; (c) Liszt's actual progression in b. 54, where the melodic D $\sharp$  is treated as a consonant

In all three examples, white notes represent stable consonances, black notes represent neighbour or passing notes/chords, and small notes signify chromatic neighbour or passing notes.



**3.17: Harmonic analogy between the (a) imperfect and (c) perfect cadences of bs. 59-60 and 63-4 respectively; (b) and (d) are given as harmonic reductions**

Note that (d) offers the more normative counterpoint against Liszt's 'de-synchronised' voice-leading in (c).

(a) 59-60

(c) 63-4

synchronised

'de-synchronised'

(b)

(d)

cf. normative counterpoint:

or with B#:

IV  $6^{\#}_5$

IV  $7_{1\#}$

3-3'

**3.18: Repeat of the first half of phrase A, bs. 99-102**

99

### 3.19: a harmonic summary of phrases A and B

Although tonally self-enclosed (hence white notes), the phrases are joined by modally-generated enharmonic connections (esp. the regularly-inflected  $A\flat/\flat$ ; see also dotted slurs) and by an overarching arpeggio motive that resonates with the local arpeggio motives in Phrase B.

overarching arpeggio motive: F

A

local arpeggio motives in Phrase B

C

Phrase A, bs. 49-56

Phrase B, bs. 57-64

Phrase B repeated, bs. 65-72

\*  $\circ$  = local tonic / tonic chord

**Chapter 4:**

**Listening to Alternative Tonal Practices**

**4.1: Schenker’s modal system of mixtures and its exclusions (beyond the dotted line)**

4#

Lydian

Ionian (Major)

3b

6b

7b

Mixolydian

3b, 6b

3b, 7b

Dorian

6b, 7b

3b, 6b, 7b

Aeolian (Minor)

2b, 3b, 6b, 7b

Phrygian

4.2: Chopin, *Mazurka in C#minor*, op. 51/1, bs. 1-8.

The image shows the first eight measures of the bassoon part of Chopin's Mazurka in C# minor, op. 51/1. The music is in 3/4 time and begins with a piano (*p*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The key signature has three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, while the bass line features chords and single notes.

4.3: Common-tone retention between diatonic keys: a comparison between (a) normative minor mode and (b) *verbunkos* minor mode. ‘R’ stands for ‘relative key’.

The image compares common-tone retention between two minor modes across seven scale degrees. Diagram (a) shows the normative minor mode, and diagram (b) shows the *verbunkos* minor mode. Both diagrams use a treble clef staff with a key signature of one flat (Bb) and a common key signature of two sharps (F# and C#). The notes are connected by lines to their respective labels.

(a) Normative minor mode:

- III (R)
- IV: A/A $\flat$
- V: new diatonic set, E $\sharp$  - F $\sharp$
- VI (E $\flat$  major): A/A $\flat$
- VII (F major): new diatonic set E $\sharp$  - F $\sharp$

(b) *Verbunkos* minor mode:

- II: A-kal/aol or A-phryg
- III: B $\flat$ -ver/lyd or B $\flat$ -ver/har
- IV: C-(ver or min)/mel C-ver (A/A $\flat$  and B $\flat$ /B $\sharp$ )
- V: D-kal ('R') D-ver D-har/min
- VI: E $\flat$ -ver/lyd
- VII: F-aeol/maj



4.4: (a) A-kalindra's monotertial and semitonal relationships to its second degree and (b) the quasi-diatonic relationship between *kalindra* modes that symmetrically divide the octave into three major thirds

(a)

tonic chord (slurred)

diatonic II: B $\flat$  major (semitonal relationship)

enharmonic II: 'B $\flat$  minor' ('monotertial' relationship)

(b)

4.5: *Sunt lacrymae rerum*, bs. 1-8

A-kal: (enharmonic) B $\flat$  minor - A major (cf. ex. 4.4a)

Lento assai

*ff*

*Ped.* \*

'diatonic' major-third relationship: A major - C $\sharp$  minor (cf. ex. 4.4b)

*ritenuto*

*diminuendo*

*pp*

A? B $\flat$ ? A? G $\sharp$ ? \*

A or C $\sharp$  'major' 'minor'?

A-kal: evasive tonic

4.6: *Hungarian Rhapsody no. 3*, bs. 9-16; this is a repeat of the opening phrase

9

*f*

Leo.

13

*p*

Leo.

Section B (repeated from bs. 17-27): Theme II

28

*pp*

Leo.

*una corda*

4.7: RH3, bs. 28-40 (second part of Section B and the beginning of Section A'.)

30

*pp*

Leo.

*quasi cadenza*

slightly varied repeat, bs. 31-3

Theme III

Section A': Theme I

36

*f*

*peasante*

Leo.

B $\flat$ : min/har

ver/dor

min/har

Section A

'harmonic' (IV)

'melodic' (I)

major chord ending

Section B

'verbunkos' IV

2nd major chord ending

Repeat of Theme I (9-16)

Theme II, iterated twice (17-22)

Theme I (1-8)

B $\flat$ -min/har with Picardy Third ending

Tonal / 'rhetorical' discontinuity

B $\flat$ -min/har

B $\flat$ -kal

F $\sharp$  = E $\flat$ , D $\sharp$  = C $\sharp$

Section A'

G major cadence bs. 37.3-38

Section A'B'

B $\flat$ -ver = B $\flat$ -kal

'E major' respelled

codetta

Theme I, iterated twice (39-53); second time elided with B $\flat$ -ver

Theme II against *bókazó* motive from Theme I (54-55)

Theme II, 'verbunkos' chord' motive (cf. 60-1) by *bókazó* motive from Theme I (62-66)

Theme III (25-27)

chromatic voice-leading

4.8: modal transformations in RH3

4.9: RH3, Section A'B' and *codetta* (bs. 58-66)

Section A'B'

Scale-motive from Theme II (motive 2)

motive 1

58

*p*

bókazó cadence from Theme I (motive 1)

motive 2

60

*8va*

motive 2

*rfz*

motive 3: 'verbunkos chord' from Theme II

*rit. (to the end of b. 64)*

*più dim.*

Theme II transformed to B $\flat$ -ver'lyd

*codetta*

62

*dolciss.*

64

*8va*

*ppp*

motive 1, continuing the same major-type mode

*f*

The musical score is written for a right-hand piano (RH3) and consists of four systems of music. The first system (measures 58-61) begins with a piano (p) dynamic and features a scale-motive from Theme II (motive 2) in the right hand and a bókazó cadence from Theme I (motive 1) in the left hand. The second system (measures 60-64) includes a fortissimo (rfz) dynamic and features motive 2 in the right hand and motive 3, a 'verbunkos chord' from Theme II, in the left hand. The third system (measures 62-64) is marked 'codetta' and 'dolciss.' (dolcissimo) and features Theme II transformed to B $\flat$ -ver'lyd in the right hand. The fourth system (measures 64-66) includes a pianissimo (ppp) dynamic and features motive 1, continuing the same major-type mode, in the right hand and a fortissimo (f) dynamic in the left hand. The score is marked with various dynamics (p, rfz, ppp, f) and includes markings for 8va (octave up) and rit. (to the end of b. 64).



**4.10: A representation of retro-audible connections in RH3**

The image shows two staves of musical notation. The top staff contains five measures labeled 'Section A', 'Section B', 'Section A' + A'B'', 'bs. 60-61', and 'codetta'. The bottom staff contains a single measure. Dashed lines connect notes across the staves, illustrating retro-audible connections between the sections.

**4.11: First section (S1) from the sixth rhapsody's *allegro***

A repeat sign is used here instead of a written-out first phrase (P1, bs. 104-111) and "D.C." denotes a return to the B $\flat$  phrase, in this case P4 (i.e. the beginning of S2). The highlighted area shows the modal transition into D-*har/maj*.

The image shows four staves of musical notation. The first staff is labeled 'P1: 96' and 'P2: 104' and contains the notation for measures 96-111. The second staff is labeled 'P1: 102' and 'P2: 110' and contains the notation for measures 102-110. The third staff is labeled '115' and contains the notation for measures 115-121. The fourth staff is labeled '121' and contains the notation for measures 121-126. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp dolce', 'più dolce', and 'poco calando'. A repeat sign is used at the beginning of the first staff. The section ends with a 'D.C.' marking and a 'vacillating' cadence.

in D: prolonged V  $\frac{6-5}{4-3} \longrightarrow I$

3-prog. in V of D  $\left[ \begin{smallmatrix} (8) & 9 & 10(4-3) \\ 6 & 7 & 8 \\ 4 & & (7) \end{smallmatrix} \right] \downarrow P$

'Structural 2' here?

bs. 209-12: Final V in S4 = 'Structural' V?

S1: P1 and its repeat, P2 (bs. 96-111) P3 (112-126)

vacillating cadence: D or B $\flat$ ? (alternative spelling; cf. 124-26)

S2 127-163

S3 163-94

S4 195-221

z

4.12: A Schenkerian graph of the sixth rhapsody's *allegro*; repetition of detail is denoted by the z symbol

4.13: A reading of S1 where D-*har/maj* is the controlling tonic key

P1, P2

P3

N

S2: B $\flat$  confirmed as tonic

Cadence in D, iterated twice

D-*har/maj*: VI

V

I

D!

D? ? B $\flat$ ?  
vacillating cadence

4.14: (a) Alternative spellings for the hexachordal collection in the concluding cadence in D and the vacillating cadence which follows (corresponding to bs. 120-126); (b) a hypothetical and schematic representation of the tonal-textural 'meaning' of bs. 120-127

In 4.14a, white notes denote the tonic chord in each context; in 4.14b, white and black notes represent the real rhythmic value.

Hexachord in D

Hexachord in B $\flat$

Liszt's trans-tonal (mixed) spelling

(a)

120 122 124 126

6-6 $\flat$ -5 cadence in D

vacillating cadence

D? ? B $\flat$ ? ← B $\flat$ !

D

B $\flat$

F $\sharp$ -E $\sharp$  [3- $\sharp$ 2-/-]

G $\flat$ -F [-6 $\flat$ -5]

B:-B $\flat$  [6 $\sharp$ -6 $\flat$ -/-]

C,-B $\flat$  [-2 $\flat$ -1]



**Cadence in D: tonal clarity**

(a) 

### Vacillating cadence: tonal ambiguity

**4.15: The idiomatic and tonal transformation of the concluding cadences in: (a) S2, bs. 149-61; (b) S3, bs. 188-94; (c) S4, bs. 213-21.**

157 *più crescendo* *rinforzando molto* *Bis a piacere*

**Rhythmic diminution of vac. cadence;  
Emerging B $\flat$  tonality through 6-5 line**

### Cadence in D (*più animato*)

(b)

188

*p*

*rinforz.*

*f*

*rinforz.*

Gua

Cf. original version of these cadences in S1, ex. 4.11, bs. 120-26.

191

*piu rinforzando e stringendo*

**'Vacillating' cadence: Clear tonal orientation, heading towards B $\flat$  (S4/P10, *Presto*)**

### Concluding Cadences in B $\flat$ (motivically-related to vac. cadence from S3)



**S2 poco a poco più animato**

**S1** [octave doubling of melody from P2] **P1, P2** **Allegro** **pp** **p** **rit** **scale** **tetrachord** **più dolce** **D-cadence (always repeated)** **smorz.** **B<sub>b</sub>** **cresc.** **D cadence (dolcissimo)** **?** **più cresc.** **(bis a piacere)** **rinforz.** **molto** **B<sub>b</sub>**

**S3** **P7** **P8** **f** **scale** **mf** **melody in bass** **3** **vacillating cadence** **'surface' modal connections between B<sub>b</sub> major and D-har/maj** **S4** **P10** **presto** **P11** **D cadence: cresc. rinforz.** **B<sub>b</sub>** **più rinforzando e stringendo** **sempre f** **conclusion** **final chords (217-221)** **rinforz.** **(bass on every beat)**

**Range: B<sub>2</sub> - F<sub>5</sub>** **Allegro** **p** **Ex1-G#7** **presto** **Conclusion** **P1** **P2** **P3** **P4** **P5** **P6** **P7** **P8** **P9** **P10** **P11** **tonal ambiguity (vacillating cadences)** **or:** **D is subsumed by B<sub>b</sub>**

4.16: Above: The finale's 'alternative' tonal structure; Arrows signify directionality, white notes the tonic or perception of tonic. Dotted stems signify doubtful structural status and dotted beams denote tonal ambiguity. Below: The background structure according to the above.

## Chapter 5:

### The *Verbunkos* Idiom in Liszt's Late Works

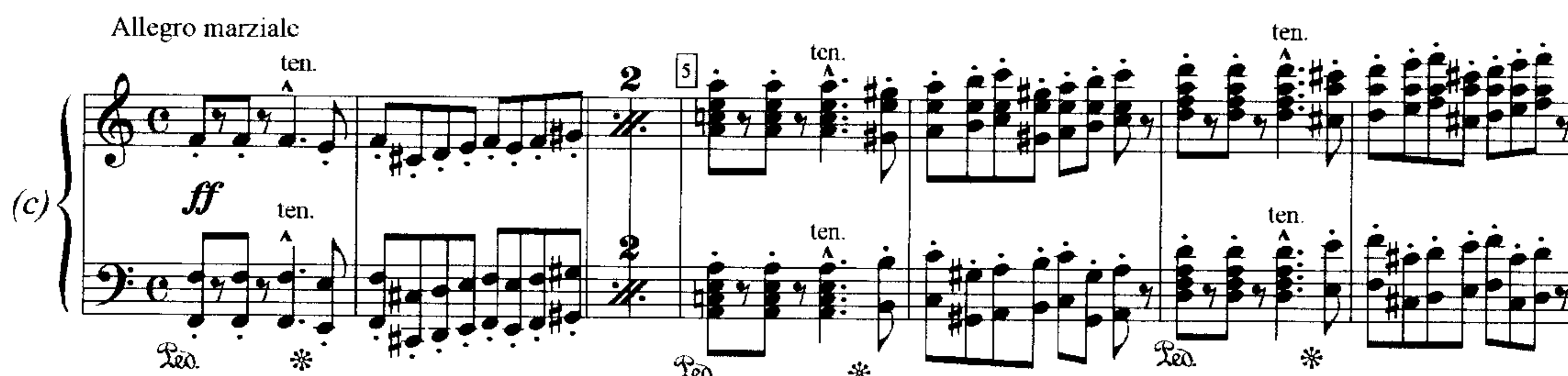
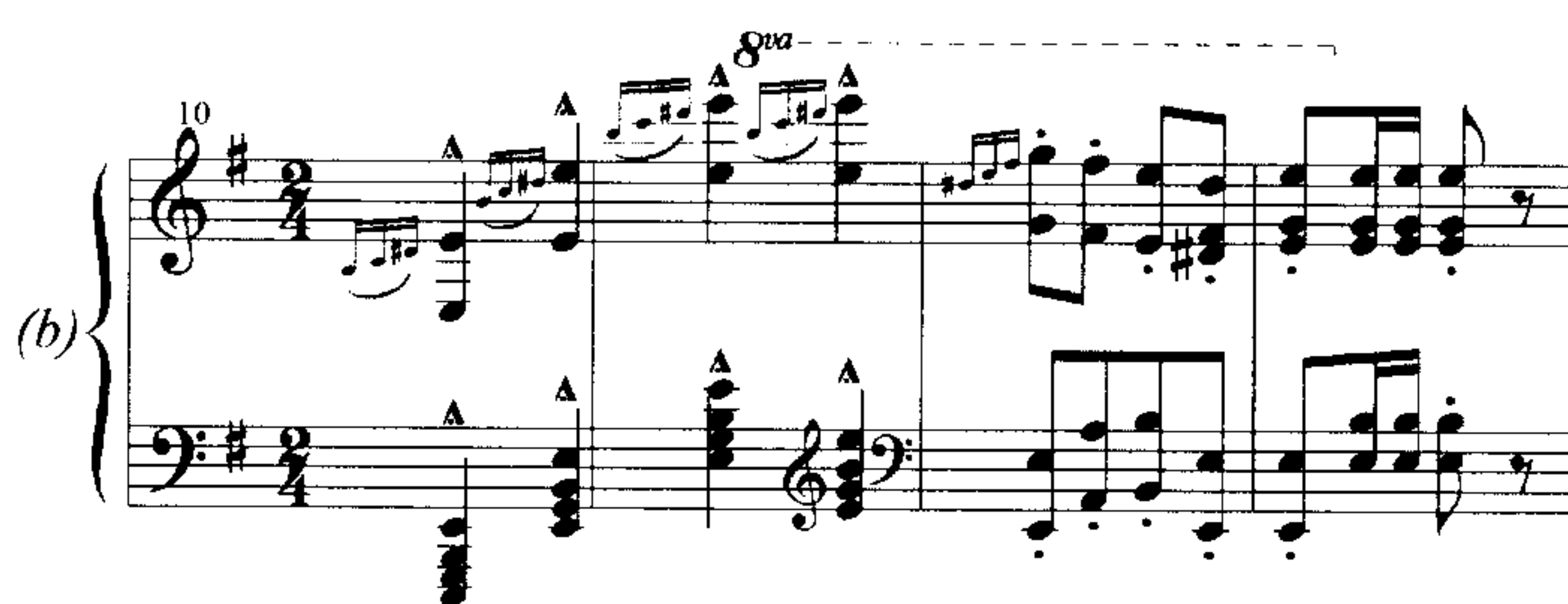
5.1: Set-classes in *Sunt Lacrymae Rerum*, bs. 109-112: (a) different permutations of 3-3 (the example is a textural reduction and omits the repetitions in bs. 111-2); (b) vertical set-classes.

(a)

(b)

5.2: Spondees and other groups of long accented notes, typical in 'storm' marches (exx. a, b, and c):  
(a) *Rákóczi March* (1871 version), bs. 31-3;

(b) *Ungarischer Sturmmarsch* (1876 second version), bs. 17-20;  
(c) *Revive Szegedin!* (1879), bs. 1-8\*; (d) short-long-short rhythm and *bokázó* figure in *Hungarian Rhapsody no. 17* (1884), bs. 1-4



\* In all of the examples in this chapter, unless otherwise stated, repeat signs and bar-repeat designations are used in place of Liszt's original written-out repeats.

5.3 (continued overleaf): Ornamental style and melodic types: (a) *Mephisto Waltz no. 3* (1883), bs. 27-8; (b) *Bagatelle sans tonalité* (1885), bs. 1-16; (c) *Mephisto Waltz no. 2* (1878/9-81), bs. 1-7

(a)

25

acciaccaturas

*p* staccato, vivamente

(b)

Allegretto mosso

pendular melodic figures

*f*

*poco a poco dim.*

10

florid *bokázó* figure

6

6

6

6

abstracted anacrusis figure

*p* scherzando

pendular inflections

(c)

Allegro vivace

*f*

*p*

motivic anacrusis figure

*And.*

\*



5.3 (continued from previous page): (d) Hungarian Rhapsody no. 19 (1885), bs. 1-4; (e) *Mephisto Waltz* no. 3, bs. 1-10

traditional *bokázó* figure

(d)

anacrusis figure

*f marcato*

*mf*

(e)

Allegro

*ff*

*Kuruc 4th?*

lang

*p*

*Kuruc 4th?*

#### 5.4: Equal-voice parallel sixths in *Csárdás obstinée*, bs. 283-314

bs. 283-290 (written an octave higher), 291-298

bs. 299-306

etc.

*accel.*

*rinforforz.*

5.5: (a) *Mephisto Polka*, bs. 17-47 (repeated in idiomatic variation, bs. 48-80); repeat signs are used in place of written-out repeats; (b) harmonic reduction of the above

(a)

(Allegretto)

*p* sempre staccato e scherzando

17 21 25 29

33 35 37 39 41 45 47 49

Bs. 49-80 repeat bs. 17-48 with idiomatic variations

sempre *p*

staccato

(b)

17 25 33 41 43 45 49

descending lower tetrachord of F# minor

$\alpha$   $\beta$   $\alpha'$   $\beta'$

descending upper tetrachord of F# minor

(I<sub>6</sub>)

augmented  $\beta$  motive (A - G# - F# - E#)

inflected repetition: 'modulation' to A# minor?

F# minor spelling: 7# 3# 3# 8

The image displays two musical excerpts from Franz Liszt's 'Mephisto Polka'. Part (a) is the original score, marked 'Allegretto' and 'p sempre staccato e scherzando'. It features a treble and bass staff in A major (two sharps). The melody in the treble staff consists of eighth-note patterns, while the bass staff provides a harmonic accompaniment with chords and single notes. Measure numbers 17, 21, 25, 29, 33, 35, 37, 39, 41, 45, 47, and 49 are indicated. Part (b) is a harmonic reduction of the same passage, showing the underlying chordal structure. It includes analytical annotations: 'descending lower tetrachord of F# minor' and 'descending upper tetrachord of F# minor' for the treble staff; 'augmented  $\beta$  motive (A - G# - F# - E#)' and '(I<sub>6</sub>)' for the bass staff. Circled notes in measures 41 and 43 are labeled 'inflected repetition: "modulation" to A# minor?'. A diagram at the bottom right shows the 'F# minor spelling' with notes 7# (F#), 3# (C#), 3# (G#), and 8 (A), with arrows indicating their movement.

5.6: Pendular inflected repetitions in (a) *Hungarian Rhapsody no. 16*, bs. 87-96; (b) *La lugubre gondola II*, bs. 69-76

(a)

Allegro con brio

87 89 91

*ff*

*8va*

(8va)

93

(b)

69

73

Melody repeated an octave higher, bs. 77-84

The whole passage in bs. 69-84 is repeated sequentially a second down (E major/minor) in bs. 89-104



5.7: Pendular and progressional inflected repetitions in (a) *Csárdás obstinée*, bs. 17-76; (b) structural reduction of the above

(a)

(b)

towards 'F# minor'?

"G minor"?

B minor:

$I_6$  to  $IV_6^{\#}$

Enharmonic  $IV_{31}^{\#}$  to dominant

prolongation of dominant in bs.

73-89 etc.



5.8: Pendular and progressional inflected repetitions in (a) *Bagatelle sans tonalité*, bs. 37-60;  
(b) structural reduction of the above

(a)

37  
41

3 6 6 6

45  
49

6 6 6 6

53

accel. poco a poco etc.

poco a poco appassionato

Minor/major oscillation  
of C-E $\flat$ -A $\flat$  / C $\sharp$ -E $\sharp$ -A $\sharp$

(b)

B minor? (IV?) → Enharmonic  
'dominant V'  
of F $\sharp$  minor?

5.9: (a) *Unstern!*, bs. 21-30; (b) reduction of bs. 21-72; (c) Bartók, *Mikrokosmos no. 109: From the Island of Bali* (published 1940); bs. 1-4

(Lento,  $\text{♩} = 48$ )

(a)

(b)

(c)

Andante

(d)

**5.10: Nuages gris, bs. 1-12**

Bs. 1-8 are abbreviated; all chords and dissonant clashes are derived from inner melodic movements of diatonic tones

G-ver (G-A-B $\flat$ -C $\sharp$ -D-E $\flat$ -F $\sharp$ )

Andante

*ppp*

*pp sotto voce*

*mp tremolando*

4 ----- 5

4 ----- 5

6 ----- 5

3 ----- 7

3 ----- 2 ----- 3 ----- 2

**5.11: Széchenyi István, main theme, bs. 43-54. Xs mark the 'non-functional' chord on the VI.**

43 (Feroce,  $\text{♩} = 116$ )

41

45

51

53

etc.

*f*

*martellato*

x

x

x

VII<sub>2</sub> ('non-functional VI')

melodic V – I  
(transpositional  
function between  
D and E $\flat$ )

x

E $\flat$ :  
'non-  
functional'  
VI

5.12: *Magyar gyors induló*, bs. 1-46 (bs. 25-46: see overleaf); original repeat signs

Schnell und ungestüm

11 *marcato* *p* *stacc.* *cresc.*

19 *p* *cresc.*

19 'structural' V of A minor? dominant function suspended:  
E major prolonged as a new key area and a modal variant to C-ver

Bimodal spelling:  
enharmonic VI in F-ver / II in C-ka?

...or 'VI' in A minor?

back to C?

C verbunkos minor → C major



5.12 (continued from previous page): *Magyar gyors induló*, bs. 25-46

end of bimodal ambivalence

25

rinforz.

*p*

25

E:  $\begin{matrix} 6^\sharp \\ 2^\sharp \end{matrix} \quad \begin{matrix} 5 \\ 1 \end{matrix}$

31

cresc.

*ff*

31

structural V: return of A minor

E:  $\begin{matrix} 6^\sharp \\ 2^\sharp \end{matrix} \quad \begin{matrix} (5) \\ 1 \end{matrix}$

39

stacc.

*più cresc.*

39

*ff*

\*

5.13: *Csárdás macabre*, bs. 1-108: (a) Introduction; (b) Exposition: Curtain Theme and (c) Theme I (overleaf)

**Curtain Theme** abstract *bokázó*  
Allegro ('Dies Irae' motive)

(a)

*p*

8vb

17

A-kal  
C# pedal point

*poco a poco cresc.*

31

33

37

*più cresc.*

Theme I-g1 ('sarcastic')

3NM

3NM

motivic inflections

(8vb)

(b)

49

53

**Curtain Theme** (*bokázó*/'Dies Irae' motive)

*p*

57

*poco a poco cresc.*

chromatic parallelisms motive (CPM): F# - Bb space

65

69

3NM

73

A-kal?

C# pedal point

*f*

81

85

CPM

Leo

\*

Leo

\*

Theme I beginning: A-kal

89 99

3NM

mp ben marcato

motivic inflection

3NM

97 ending: A-kal

107 inflected ending: A-ver, towards a 'normative' A minor

1 2

3NM

5.13 (continued from previous page): (c) Theme I, bs. 89-108

5.14: Themes associated with the *Csárdás macabre* from other works: (a) Opening bars of Liszt's *Totentanz* (cf. *Csárdás macabre*, ex. 5.13a and ex. 5.13c); (b) Liszt's piano transcription of Saint-Säens' *Danse macabre*, bs. 31-8 (cf. *Csárdás macabre*, ex. 5.13b and ex. 5.20b)

Andante

beginning of 'Dies Irae' melody

marcato

pesante

8vb. Led.

\* Led. \* Led. \* Led. \*

31 Mouvement modéré de valse

f marcato

Led. \*



### 5.15: Harmonic reduction of bs. 1-178 (G1 to the beginning of G2)

This diagram illustrates the harmonic reduction of measures 1-178, organized into sections: **Introduction**, **Exposition, G1**, **Theme I**, **'Bridge'** (from b. 111), and **Exposition, G2**. The notation includes a **CT-g1** (Curtain Theme) with a triplet of eighth notes, **Theme I-g1**, and **Theme II**. Key annotations include **pedal**, **3NM** (three-note motif), **motivic inflections**, **CPM** (Chromatic Pitch Movement), and **mock modulation / decisive modal shift**. Measure numbers 21, 41, 49, 88, 107, 111, 125, and 153 are marked. A **'shadow' sonata-form background** is indicated at the bottom, showing the **'meaning' of key signature: undecided key, tonal ambiguity**, with specific tonal shifts to **'D minor'**, **A minor (real)**, and **'F major'**.

### 5.16: Thematic transformation in second half of the 'bridge', bs. 132-49

This diagram focuses on the thematic transformation in the second half of the 'bridge' (measures 132-149). It shows a **3NM from Theme I (G1) joined with Curtain Theme (CT) in diminution** transforming into **CT in diminution, broken into three repeated notes (3NM), Beginning of chromatic ascent (CPM)**. The notation includes **ff** (fortissimo), **8va** (octave), and a **CPM (reduction of bs. 141-9)** showing the chromatic ascent. Measure numbers 132, 137, 141, 145, and 149 are marked.



5.17: Curtain Theme in bs. 157-62, leading to Theme II (G2) and 'F major' and, above in the 'ossia' stave, the varied version of Theme II (right hand only) in bs. 253-68

End of G1 (Curtain Theme)

G2, Theme II

G2', bs. 253-68

157

253

169

259

*ff*

*ff*

*p*

*ff*

*p*

*Leo.*

*\* Leo.*

*\**

*\**

The image displays a musical score for piano, divided into two systems. The first system begins with the 'End of G1 (Curtain Theme)' at measure 157, marked with a forte (ff) dynamic. This leads into 'G2, Theme II' at measure 253, which is marked with a piano (p) dynamic. Above the main staff, a separate staff shows a 'varied version of Theme II' (G2') in measures 253-68. The second system continues the 'G2, Theme II' theme, starting at measure 169 and marked with a forte (ff) dynamic, then transitioning to a piano (p) dynamic. The score includes various musical notations such as chords, arpeggios, and dynamic markings. Specific annotations include 'Leo.' and '\*' below the bass staff, and 'ff' and 'p' above the treble staff.

5.18: (a) Reduction of harmonic transition into  $G\flat$ -*ver/lyd*, bs. 163-91 and (b) the equivalent passage in the recapitulation, bs. 419-47

major-mode variants on F: F major F-*har/maj* (subdominant degrees) new theme:  $G\flat$ -*ver/lyd* (F-*aeol/kal*?)

(a)

163 179 187 183 191

arpeggio motive:  $D\flat - B\flat - G(\flat)$

V bass

subdominant directionality  $IV_5^6$

$II_5^6$

$II_7 \longleftrightarrow II / II_4^6$  in F-*aeol/kal*?

*bokázó* motive and  $\flat II$  motivic inflection

major-mode variants on D: D major D-*har/maj* (subdominant degrees) new theme:  $F\flat$ -*ver/lyd* (D-*aeol/kal*?)

(b)

419 435 439 443 447

arpeggio motive:  $B\flat - G - E(\flat)$

V bass

subdominant directionality  $IV_5^6$

$II_5^6$

$II_7 \longleftrightarrow II / II_4^6$  in D-*aeol/kal*?

*bokázó* motive and  $E\flat/E$  motivic inflection

5.19: 'Luminous' themes compared: (a) the F $\sharp$ -major 'spiritual' theme of *Les Jeux d'Eau à la Villa d'Este*, bs. 40-51 and (b) the G $\flat$ -ver/lyd theme in *Csárdás macabre*, bs. 191-216

(a)

Un poco più moderato

40

dolcissimo  
tranquillo

44

46

48

50

tremolando sempre una corda

sempre pp e legatissimo

un poco espressivo

(b)

191

196

207

dolce amoroso

più dim.

**5.20: Macabre transformations of previous themes at the beginning of G1' (repeat of G1): (a) Theme I-g1' (return of the 'sarcastic' theme) followed by (b) a daemonic variant of one of the bridge themes (cf. ex. 5.16).**

217

(a) *mp marcato*

229

(b) *p staccatissimo*

229

237

237



5.21: End of the exposition and beginning of the recapitulation, bs. 281-301

281 *8va-*  
(*p*)



287 (*8va-*)  
*legato* *dim.*



296  
*più dim.*



301 *Recapitulation (Curtain Theme)*  
*p marcato*



5.22: (a) End of recapitulation and beginning of the coda, bs. 555-80

Descending *E<sub>b</sub>-ver/lyd* scale: overall melodic progression to D major

(a)

4 ----- 3  
2 ----- 1  
6 ----- 5  
4 ----- 3  
4 ----- 3 | ---  
2 ----- 1

554

(p)

559

[ -- 3 ----- 3 ]  
2 ----- 1 1  
6 -- 5

Coda

CT

CPM in D (D-maj/har), main progression: III - VI - I - VI

III ----- F# - B<sub>b</sub> motivic space -----

569

legato

cresc.

VI ----- B<sub>b</sub> - D, complementary motivic space ----- I

574

molto

ff

Thematic-tonal-modal synthesis: 'luminous' Theme I

VI

(continues overleaf)

5.22 (continued from previous page): (b) Modal metamorphosis in bs. 581-90; (c) Theme I continues; final resolution to D major and its prolongation through modal mixtures, bs. 589-609

(b)

B $\flat$ -ver/lyd

Bimodal juxtaposition (1:3 symmetry)

B $\flat$ -ver/lyd

formerly 'unrequited' leading tone about to be resolved

D-ver/lyd

motivic F $\sharp$ /T $\sharp$  transformed and resolved

(c)

*ff sempre*

Red. \*

Red. \*

Red. \*

D major (modal mixtures)

599

Red. \*

8 $^{va}$

D-har/maj ----- D-kal

Detailed description: The image contains two musical staves, (b) and (c). Staff (b) covers measures 581 to 588. It features a treble and bass clef. Above the staff, there are labels: 'B $\flat$ -ver/lyd' at the beginning, 'Bimodal juxtaposition (1:3 symmetry)' in the middle, and 'B $\flat$ -ver/lyd' again towards the end. A circled note in measure 588 is labeled 'formerly 'unrequited' leading tone about to be resolved'. Below the staff, 'D-ver/lyd' is written. A note in measure 582 is labeled 'motivic F $\sharp$ /T $\sharp$  transformed and resolved'. Staff (c) covers measures 589 to 609. It also has a treble and bass clef. The first measure (589) is marked with '*ff sempre*'. There are three 'Red. \*' (Redaction) marks below the staff at measures 589, 594, and 609. A 'D major (modal mixtures)' label is placed below the staff. Measure 599 is marked with '599'. A '8 $^{va}$ ' (octave) marking is present below the staff. At the bottom, a line connects 'D-har/maj' to 'D-kal'.

5.23: Closing cadences in *D-kal* and final entrance of the Curtain Theme, bs. 626-37

Closing cadences in *D-kal* Curtain Theme: III of D

626

*ff* *ff* 8va etc.

5.24: Conclusion of the *Csárdás macabre*

685

*ff* *sempre* 8va Tea \* Tea \* Tea \* Tea \* Tea \* Tea \*

693

(8va) Tea \* Tea \*



**Exposition (inc. intro.)**

**Recapitulation**

**Coda**

bs. 49 89 109 163 191 218 252 282 305 345 419 447 473 509 537 561 577 589 602 633 657 685 693

CT T1 B T2 LT G1' T2 LT CT T1 LT CT CT

CT pedal point > 'shadow' centrality of F#-C#

3NM

synthesis of CT and variants of T1 (inc. LT)

3NM

synthesis of CPM, 3NM and motivic modal fluctuations (cf. ex. 5.24)

real III<sub>6</sub>

suggested III<sub>6</sub>

3#: structural shift

'shadow' centrality of F#-C# at its strongest point

III<sub>6</sub> / D-ver? (A-kal)

I<sub>4</sub><sup>♯</sup> / F maj.

I<sub>4</sub><sup>♯</sup> / G♭-ver/lyd

I<sub>4</sub><sup>♯</sup> / E♭-ver/lyd

I of D

A-kal

F maj.: I → II (G♭-ver/lyd)

D maj.: I → II (E♭-ver/lyd)

primary mode: D-kal (aeol)

secondary mode: D-har/maj

modal clash and mixture

plagal/chromatic cadences: CT (F#-C#) subsumed by D major

emphatic cadence: resolution (bs. 589-90)

The emergence of D as the tonic: weakest point --- strong, then evasive ----- stronger ----- definitive resolution --- 'plagal' prolongation

Legend:

CT	Curtain Theme	T2	Theme II	LT	'luminous' Theme	implicit bass note	motivic modal/chromatic fluctuation
T1	Theme I	G1'	'sarcastic' and 'daemonic' themes (varied repeat of G1)	3NM	three-note motive	[ ]	dotted beams and slurs signify distant connections
B	bridge section			CPM	chromatic parallelism motive	♭	barlines separate main sections (  ) and subsections ( )